CATALOGUE
OF
ITALIAN PICTURES,
LATELY
BROUGHT FROM ROME.

1799.

44 Catalogue of Pictures painted by J. Wright, of Derby, 1785; Catalogue of Ralph's Exhibitions of Pictures (*written by Sir Joshua Reynolds*), *scarce*, *H. Reynell, Piccadilly*; Catalogue of the Pictures and Drawings of the late Mr. Gainsborough, exhibited at his Dwelling-House in Pall-Mall, 1789; Catalogue of a Collection of Italian Pictures never before seen in this Country, 1789; and other fine Catalogues, *some with prices and contemporary MS. notes, and some with outline portraits*, in 1 vol. *scarce*

M. B. A.

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CATALOGUE

OF THE

ITALIAN PICTURES,

LATELY

BROUGHT FROM ROME,

AND

NOW EXHIBITED IN THE GREAT ROOM,

IN

Whitcomb Street, Leiceſter Square.

MARCH, 1799.

LONDON:

PRINTED BY G. HAYDEN, RUSSELL COURT, COVENT GARDEN.

INTRODUCTION.

As ſome account may be expected to be given of the Pictures contained in this Catalogue, the Proprietor of them takes this opportunity of ſaying, that they were all collected by him, during a long reſidence at Rome, from the palaces of many of the firſt nobility of that city, and the different parts of the Roman ſtate. His ſituation at Rome, during the troubles which lately agitated that part of Italy, afforded him eaſy acceſs to the galleries of the nobility, and a confidence with them, which nothing but the diſturbed ſtate of the country could have procured him. Profiting by the offers which were made to him, he was enabled to enrich his Collection with many of the fineſt productions of the greateſt maſters. It may eaſily be conceived, that, when the French army was advancing with haſty ſtrides towards Rome, every perſon who

had property to diſpoſe of was anxious to convert any part of it into the ſpecie of the country, where the tranſaction could be done with ſecrecy. It is a reſpect to his engagements of this nature which alone prevents the Proprietor from publiſhing the names of the ſeveral nobility, whoſe galleries have ſo liberally contributed to enrich this Collection, and whoſe titles would otherwiſe moſt ſplendedly ornament the catalogue before us.

From an unwillingneſs of troubling the reader with a long introduction, we ſhall here paſs over the many difficulties which attended the conveying the preſent Collection out of Italy, and the riſk of bringing them into this country. Suffice it, therefore, to ſay, that after a nine-weeks paſſage they fortunately eſcaped every danger, and arrived in London, in their preſent perfect condition; but with an accumulated expence of inſurance, freight, and duties almoſt incredible.

The Proprietor conſoles himſelf, however, with the reflection, that although his loſſes have been great, that his labours have not been wholly thrown away. He

flatters

flatters himſelf, likewiſe, that in a country like this, where the Fine Arts are ſo liberally patronized, the period will arrive when the preſent Collection will be better known, and valued equal to its merit.

Italy, with concern be it ſaid, has been plundered of all its fine ornaments; it will be in vain, therefore, to expect freſh ſupplies from that country, nor can the young artiſts of the riſing generation be ſent there, as formerly, to ſtudy the works of the great maſters.

Let a national gallery then of our own be formed, and let us not ſubject ourſelves to the humiliating condition of ſuing to our rivals, for permiſſion to do that which we have the means within ourſelves of accompliſhing;—an undertaking long wiſhed for by the moſt zealous protecters and real lovers of the arts, and by none more ſo than by him, whoſe merit has placed him at the head of his profeſſion; who has the honour to enjoy the protection and confidence of his ſovereign, at the ſame time that his private virtues have ſecured to him the eſteem and reſpect of every individual in ſociety who has the pleaſure of his acquaintance.

With

With his obſervation, although, at that time, a perfect ſtranger to the Proprietor, we will cloſe this Introduction; after a long and attentive examination of the Pictures contained in the enſuing Catalogue, the Preſident of the Royal Academy had the candour and liberality to obſerve to the Proprietor, " That he deſerved the united thanks of the nation, for having brought into this country ſo very valuable a collection! "

CATALOGUE

OF

ITALIAN PICTURES, &c.

ROMAN SCHOOL.

RAPHAEL SANTIO DA URBINO,

The Prince of modern Painters, was born at Urbino, in 1483, *and died at Rome, in* 1520, *at the age of* 37.

THE NATIVITY OF CHRIST.

ON the fore-ground the Madona and St. Joſeph are kneeling, and regarding the Infant with tender and devout expreſſion. He lays along on a piece of linen, ſupported by a little angel; two other little angels ſtanding by, bearing inſtruments of the Paſſion in their hands. Behind is a ruined temple, with an aſs and a cow, of which the heads

heads only are ſeen. In the clouds is a group of five little angles, three of whom are chaunting, the others bearing implements of the Paſſion. In the middle-ground, which is elevated, are two ſhepherds liſtening to an angel, who announces to them this event. The diſtant view repreſents the town of Bethlehem.

A highly-finiſhed cabinet picture, on pannel, perfectly preſerved; the tone of colouring clear and warm, eſpecially the carnations, which are purely natural.

Size—2 feet $8\frac{1}{2}$ inches high,
by 2 feet $6\frac{3}{4}$ inches broad.

PORTRAIT OF BERNARDO DIVIZZIO CARDINAL BIBIENA.

A half-length, books before him, one open in his left hand while his right is employed in writing. He is ſhaved, with a ſtudious acute phyſiognomy. Through a window appears St. Jerome in a landſchape. The colouring is true to nature, and the whole minutely finiſhed. It is impoſſible to do juſtice to this picture by any deſcription.

It is a cabinet jewel of the firſt luſtre, painted on pannel, and in the higheſt ſtate of preſervation.

Size—2 feet $7\frac{3}{4}$ inches high,
by 2 feet $5\frac{1}{4}$ inches broad

THE

THE HOLY FAMILY.

The Madona ſits upon an elevated bench, with her feet on a ſtep. On her left ſtands Joſeph in a thoughtful attitude, which is finely expreſſed. On the other ſide ſtands St. John, of an age differently repreſented from that of moſt other pictures of this ſubject, at leaſt twenty-five years of age; his aſpect is ſerious, and he, as well as Joſeph, regards the ſpectator. The attitude of the Virgin is graceful, and her expreſſion tender, though not looking at the Child. The Child ſtands on her lap, regarding the ſpectator with a pleaſing ſmile.

The figures are the ſize of ſmall life, about four feet and a half in height—the back ground terminates with a green curtain.

The drawing is correct; the colouring, eſpecially the carnations, true and of a warm tone; and the whole is highly finiſhed.

This picture was the chief altar-piece of a conventual church in Italy, and was ſold to its preſent proprietor under a diſpenſation from the Pope, to enable the monks to defray the expence of repairing their church, which had been almoſt rent aſunder by an earthquake.

It is painted on pannel, well preſerved, and has ſtill its ancient coat of varniſh on; and is in its original frame, which is a very curious one, having ſeven ſubjects of the life of Our Saviour, ſketched in colours, on a ground of arabeſque, or ſcroll-work, en griſaille, at equal diſtances; and in the middle, at bottom, the arms of the town wherein the convent ſtands.

Size, excluſive of the frame, 5 feet high,
by $4\frac{1}{2}$ feet broad,
And the breadth of the frame $9\frac{1}{2}$ inches.

MADONA AND CHILD, WITH ELIZABETH, &c.

A ſmall highly-finiſhed picture, in water colours, ſaid to have been done by Raphael at ſixteen years of age; it came out of the Barberini Palace. The ſubject is well known by Marc Antonio's print, called *The Madona*, au Berçeau.

FREDERICO BARROCCIO.

Born a Urbino, in 1528, *where, after paſſing a conſiderable part of his life at Rome and at Florence, he died in* 1612, *aged* 84.

[He drew correctly, was a charming coloriſt, and gave a pleaſing, lively air to his heads.]

MAR-

MARRIAGE OF ST. CATHARINE.

Finely compoſed, painted with virgin tints, and freſh as from the eaſel. A charming cabinet picture on copper.

Size—22 inches high,
by 18¼ inches wide.

FILIPPO LAURI.

Born a Rome, in 1623, *where he died in* 1694, *aged* 71.

[Nature, which had not been very favourable to his exterior figure, endowed his mind, in recompence, with the moſt valuable qualities. He was a moſt excellent ſcholar, a charming painter, ſkilful in hiſtory, in fable, and in perſpective; in his manners he was an ornament to ſociety, and a facetious companion.

His drawing is good, his figures graceful, and the ſtile of his landſchapes excellent.—His ſmall pictures are moſt eſteemed.]

VENUS AND A SATYR,

Whom a cupid takes by the beard, and is about to peirce with an arrow, while another cupid ties his hands behind; other figures are ſeen in the back-ground, which is a landſchape richly compoſed, with a diſtant view of the

ſea. The whole is clear and charmingly painted, with mellow tints, and highly finiſhed: the carnations warm and true.—A cabinet piece on cloth.

Size—15¾ inches wide,
by 12¾ inches high.

GASPAR POUSSIN.

Born at Rome, in 1613, *where he died in* 1675, *aged* 62.

[His ſurname was Duché, but he aſſumed that of Pouſſin, from his relation to the celebrated Nicolo Pouſſin, who married his ſiſter. The character of his works is ſufficently known. He was a man of amiable manners, of a merry humour, generous to his friends, whom he entertained with conviviality.]

A CAPITAL LANDSCHAPE,

Of an oblong form, for a door head, a rich and an extenſive view—ſuppoſed in the vicinity of Piſa or Lucca.

A DITTO,

Of the ſame form and ſize. The fore-ground finely diverſified.

They

They are both in his beſt time, and excellently coloured. The figures, which are judiciouſly introduced, are ſuppoſed to be by P. F. Mola.

Size of each—5 feet 7 inches wide,
2 feet 1 inch high.

FLORENTINE

FLORENTINE SCHOOL.

FRANCESCO VANNI, OR VANNIUS.

Born at Sienna, in 1563—*died in* 1609, *aged* 46.

[He commenced his ſtudies at a very early period of life, and after examining and copying the works of the great maſters, he ultimately attached himſelf to the ſtiles of Correggio and Barroccio, which he appears to have united in his compoſitions. His drawing is correct, his colouring vigorous, with a ſweet and tender pencil, which he devoted intirely to ſubjects conſonant to his religious and moral character. He was created a Knight of the Order of Chriſt, by Pope Clement VIII.]

MADONA

MADONA STANDING ON A CRESCENT IN A GLORY OF ANGELS.

SHE is crowned by the Saviour. On one ſide ſtands an angel, another holds up the drapery of the Virgin. A charming little high finiſhed picture on copper.

Size—10¼ inches high,
by 7 inches wide.

It is engraved by Cornelius Galle.

CARLO, OR CARLINO DOLCI.

Born at Florence, in 1616—*died in* 1686, *aged* 70.

[He began his ſtudies before he was eleven years of age. His pictures, which he finiſhed very highly, are chiefly religious ſubjects. His drawing is correct, and his colouring very clear and tranſparent; his carnations ſoft and tender, and ſeem as if painted on ivory.

ST. CATHARINE.

Large nature—a bright clear picture, the colours freſh as if juſt laid on. The expreſſion of the ſaint is ſublime. She leans forward on a table, a book in her left hand, her head

head reclining on her right; an angel is crowing her with flowers. The hands are fine nature.

Size—3 feet 1 inch broad,
by 2 feet 10 inches high.

SCIPIO GAETANO.

Born at Florence, about 1550—*died in* 1588, *aged* 38.

PORTRAIT OF CARDINAL BEMBO.

A buſt—large life—a benign, placid countenance, grey head and beard, painted with great truth of nature, and moſt minutely finiſhed.

Size—19¾ inches high,
by 15¼ inches broad.

LOM-

LOMBARD SCHOOLS.

PARMA.

ANTONIO DE ALLEGRIS, OR LIETO;

BETTER KNOWN BY THE NAME OF

CORREGGIO.

The Prince of Grace, Colouring, and Effect.—He was born in 1494, *and died in* 1534, *aged* 40.

MADONA AND CHILD, WITH ST. JEROME AND AN ANGEL,

A Graceful and elegant compoſition. The colouring is true to nature—clear and tranſparent in the ſhades, without the leaſt obſcurity.

A charming cabinet jewel, perfectly finiſhed.

Size—16½ inches high,
by 12 inches broad.

BARTOLOMEO SCHIDONE,

Born at Modena in about 1560, *and died at Parma, about the year* 1616, *aged* 56.

[He was educated at the celebrated School of the Carracci, but followed the graceful manner of Correggio. — The rarity of his works is well known.]

MADONA AND CHILD, IN A LANDSCHAPE.

She is waſhing the Child's feet in a brook; the attitude gracefully appropriate, and the landſchape in a great ſtile. —A beautiful cabinet piece, on cloth.

Size,—17½ inches high,
by 13½ broad.

CAV. GIOVANNI LANFRANCO,

Born at Parma in 1581—*died at Rome in* 1647, *aged* 76.

[He was a chief ſcholar of the Carracci, whom he aſſiſted in their great work, *The Farneſian Gallery*; but he afterwards ſtudied the works of Correggio, whoſe manner he preferred.]

JUPITER

JUPITER AND EUROPA, JUST LAUNCHED INTO THE SEA.

This picture is poetically compoſed. The metamorphoſed King of the Gods is conducted by two little cupids in the air, with ribbons tied to his horns, preceeded by two tritons; a third manages a dolphin, beſtrode by a little cupid. The relatives of the lady are ſeen on the ſhore at a diſtance in the attitudes of Grief and Deſpair. —A capital picture finely coloured.

Size—5 feet wide,
by 4 feet 5 inches high.

LOMBARD SCHOOLS.

BOLOGNA.

LORENZO SABBATINI.

[Little is known of the life of this excellent artiſt, only that he appears to have preceded the Carracci, and to have been contemporary with them. His works ought to have inſured him more notice from the biographers.]

MADONA AND CHILD, SITTING ON A CRESCENT,

A Charming little picture. She is ſurrounded with a glory of angels. The colouring bright and tranſparent. —He appears to have been a perfect maſter of the art of foreſhortening, of which thoſe in this picture are an admirable proof.

Size—15 inches high,
by 13 inches broad.

This Picture is finely engraved by Agoſtino Carracci.

THE

THE CARRACCI.

Indignant at the degenerate taſte of their co-temporaries, ſpirited indeed in their execution, but with little regard to nature, they determined to effect a reformation of thoſe corruptions, by the eſtabliſhment of their celebrated academy.

Taking nature and the antique ſtatues for their guide, they rendered themſelves juſtly celebrated for their correctneſs of drawing.

LODOVICO CARRACCI.

Born at Bologna in 1555, *where he died in* 1619, *aged* 64.

[Endowed with a rich imagination, he was enabled to treat the ſame ſubject with infinite variety. He was more graceful than his couſin Annibal, and equally correct.]

A PIETA, OR DEAD CHRIST, ON THE LAP OF THE VIRGIN.

A little angel ſtands by in tears. The expreſſion of grief in the Madona is ſublime. The foreſhortenings are

are admirable, and the whole is well deſigned, and in an excellent tone of colouring.

Size—5 feet 8 inches high,
by 2 feet broad.

DEAD CHRIST, WITH MARY AND THREE ANGELS, IN THE ACT OF ADORATION.

A little angel ſtands in a penſive attitude. A beautiful, highly finiſhed, capital picture. The carnation admirable.

Size—19½ inches wide,
by 16 inches high.

AGOSTINO CARRACCI,

Couſin to Lodovico, was born at Bologna, in 1558, *and died at Parma in* 1602, *aged* 44.

[He was a man of poliſhed manners, honourable in his dealings, and accompliſhed in all the ſciences; in philoſophy, the mathematics, poetry, ſculpture, &c. and eminent as an engraver.]

POLY-

POLYPHEMUS AND GALATEA.

A capital picture, finely and poetically compoſed, and perfectly finiſhed, with a rich mellow pencil. The figure of Polyphemus is an admirable ſpecimen of correct drawing and relief, and is the celebrated Torſo completed. The elegant and diſdainful Galatea and her female attendants are finely contraſted. The landſchape is ſingularly beautiful, and extenſively detailed, and repreſents the S. E. coaſt of Sicily, with a view of Mount Ætna. The whole is clear, and in the higheſt ſtate of perfection.

Size—5 feet $7\frac{1}{2}$ inches wide,
by 4 feet 10 inches.

ANNIBAL CARRACCI.

Brother of Agoſtino, was born at Bologna, in 1560, *and died at Rome, in* 1609, *aged* 49.

[He was an univerſal painter, treating every ſubject with equal facility. He drew very correctly, and with great freedom, and every touch is marked with the character of nature, which he aſſidiouſly ſtudied as his beſt guide. He perfected his ideas by the ſtudy of the antique.]

THE

THE REPOSO,

A charming ſketch in his Bolognian manner, finely coloured. The head of the ſleeping child is admirably painted, on cloth.

Size—13 inches,
by 9 inches.

GUIDO RENI,

One of the moſt celebrated artiſts of the Bolognian School. He was born at Bologna, in 1575, *where he died in* 1642, *aged* 67.

[He was a comely, handſome man, and, while in the School of the Carracci, ſerved as a model to Lodovico, when he had occaſion to paint angels.

Guido was a charming, graceful painter, particularly in the airs of his heads. His colouring is bright and clear, and his touch extremely delicate and free.

Proud of his art, he would not condeſcend to fix the price of his works, but uſually left it to a third perſon.]

THE ANNUNCIATION.

Half figures, the expreſſion of both is modeſtly devout, the carnations beautifully true. Painted in the manner of Cara-

Caravaggio, but the ſhades tranſparent and free from the darkneſs of that maſter.

Size—3 feet $2\frac{1}{2}$ inches wide,
by 2 feet 5 inches high.

ST. JEROME READING IN A LARGE BOOK.

His left hand is held up to his face, as if to ſave his eyes. It is painted in a brown warm tone, imitating the ſtile of Guercino, and in point of execution is a *chef d'oeuvre*.—Upright oval.

Size—2 feet 7 inches high,
by 1 foot 11 inches broad.

ST. LUCIA.

A three-quarter ſize; rather large life; a clear, warm picture in his beſt ſtile.

ST. CATHERINE.

An exact companion to the preceding, ſimilarly painted. —They are both upon cloth.

Size of each—2 feet 5 inches high,
by 2 feet $5\frac{1}{4}$ inches

BEAUTY AND LOVE;

OR, PERHAPS,

FORTUNE FLYING OVER THE GLOBE.

They are both naked — a cupid holds her by the hair, while ſhe ſcatters the contents of her purſe. The figures are large as life; the carnations perfectly true, bright, and tranſparent, poſſeſſing every quality of his beſt works.

It is in the higheſt ſtate of preſervation; and is infinitely ſuperior to the celebrated picture of the ſame ſubject, lately removed from the Capital at Rome to Paris.

Size—5 feet $3\frac{1}{2}$ inches high,
by 4 feet 3 inches wide.

FRANCESCO ALBANO,

Born at Bologna in 1578, *where he died in* 1660, *aged* 82.

[He was a diſciple of the Carracci, and is highly eſteemed for his fine colouring, and for the ſtile of his landſchapes.]

VENUS

VENUS ATTIRED AFTER BATHING,

An agreeable compoſition of nine figures in three groups, beautifully coloured.—Painted on cloth.

Size—2 feet $9\frac{1}{2}$ inches wide,
by 1 foot $6\frac{1}{4}$ inches high.

DOMENICO ZAMPIERI,
DETTO
DOMINICHINO,

One of the beſt diſciples of the Carracci, born at Bologna in 1581, *died in* 1641, *aged* 60.

[He was one of the moſt judicious painters of his own, or any age. He conſidered his ſubject with great attention, before he took up his palette, and always followed nature for his model; taking every opportunity of ſtoring his mind with ſuch characters of the Paſſion as fell under his obſervation, which he ſketched at the moment they occurred, and made uſe of as his ſubjects required them.]

THE STONING OF ST. STEPHEN,

A capital picture, in his beſt time, compoſed with great ſkill. The expreſſion of the Saint is divine; the

action of the other figures well contrasted, and the whole executed with great relief and truth of nature. The colouring is fine and rich, with broad lights, and good effect of charo-scuro. In the sky there is a representation of the Trinity.

Size—5 feet 2 inches broad,
by 3 feet 6½ inches high.

DEATH OF ST. FRANCIS.

He is supported by two angels—a little angel in the clouds is playing on the violin—finely painted, with a bright tone of carnation.

Size—3 feet 4½ inches,
by 1 foot 11 inches.

GIOVANNI FRANCESCO BABIERI,
DETTO
GUERCINO DA CENTO,

Born at Cento, near Bologna, in 1590—*died in* 1666, *aged* 76.

[He was nick-named Guercino, because he squinted. The genius of this great artist developed itself at a very early period; for, when

when only ten years of age, he painted a Madona on the front of his father's houſe, which induced his parents to ſend him to Bologna for further improvement. In the ſchool of the Carracci he acquired that force of colouring, for which he is ſo juſtly celebrated. He poſſeſſed a lively and fruitful imagination with ſublime ideas, and a wonderful facility of expreſſing them on canvas.

He was at one period captivated with the manner of Carravaggio, and gave great effect to his pictures, by a ſtrong contraſt of light and ſhade, but he knew how to regulate that effect by his ſweet and tender pencil. He did not, however, follow that manner long, but forſook it for the more clear, delicate tones of Guido, and ultimately he took nature for his ſole director.]

RINALDO AND ARMIDA.

In the poignancy of a finely expreſſed grief, ſhe is about to plunge an arrow into her breaſt, but is prevented by Rinaldo, who ſeizes the weapon and diverts her from the purpoſe by his perſuaſive eloquence.

A beautiful, highly finiſhed picture—colouring true to nature.

Size—5 feet wide,
by 3 feet $8\frac{1}{2}$ inches high.

ST.

ST. MARGARET,

Half figure—ſize of life. She holds up a croſs to the monſter. The carnations warm and true—painted in the manner of Carravaggio, on cloth.

Size—4 feet and half an inch high,
by 3 feet 1 inch wide.

THE HEAD OF A WARRIOR,

Size of life, painted with great force, in the manner of Carravaggio. He aims a ſtroke with his ſword.—Armour bright and well repreſented. Carnations warm. On cloth.

Size—2 feet 10 inches high,
by 2 feet 6 inches wide.

QUEEN SEMIRAMIS RECEIVING THE NEWS OF THE DEFEAT OF HER ARMY.

She is ſitting at her toilet, with a calm and dignified expreſſion of grief, in which her domeſtic ſympathiſes. A highly finiſhed, clear picture, in his beſt ſtile. The carnations

nations warm and admirably true, and the ſhades clear and tranſparent.

Size—5¼ feet wide,
by 4 feet and half an inch high.

This picture has been engraved.

MOSES, WITH THE TABLES OF THE LAW,

Half figure—countenance majeſtic, with a long white beard. Finely coloured and highly finiſhed.

Size—3 feet 10½ inches high,
by 3 feet 5 inches wide.

LOT AND HIS DAUGHTERS,

One of the moſt capital Pictures of this great Maſter, and to which it is impoſſible to do juſtice by any deſcription.

The ſubject is treated with the utmoſt delicacy; the drawing extremely correct; the touch ſpirited; and the whole clear and tranſparent.—It is highly finiſhed, *and the colouring* NATURE ITSELF.

Painted on cloth.

Size—7 feet 8 inches wide,
by 5 feet 10 inches high.

LUCRETIA.

LUCRETIA.

Half figure; ſize of life; expreſſion dignified and appropriate; tone of colouring warm. Admirably painted in his beſt time.

Size—2 feet $9\frac{3}{4}$ inches high,
by 2 feet $5\frac{1}{2}$ inches.

DRAWINGS.

ABIGAIL MEETING DAVID,

A rich and elegant compoſition, of about fourteen figures, vigorouſly executed in biſtre, with infinite ſpirit and determined ſkill. The figures are about fifteen inches in height, finely drawn, and characterized in the beſt time of the maſter.

This is certainly the moſt capital drawing of Guercino in England, or, perhaps, in the world.—Framed, with plate glaſs.

Size—2 feet $6\frac{1}{2}$ inches wide,
by 2 feet 1 inch high.

ST.

DRAWINGS.

ST. CECILIA PLAYING ON THE ORGAN,

A charming deſign, in biſtre; the hands fine and graceful. It is in a curious, antient frame.

THE HEAD OF A WARRIOR.

He is in an helmet, adorned with plumage, in pen and biſtre; below is the following inſcription:

" *D'ogni dio ſpezzatore e chi repone ne la ſpada, ſua legge*
" *e ſua Raggione.*"

A maſterly drawing, and the ſtudy for the picture in page 30.

JOSEPH AND CHILD,

A graceful deſign, in red chalk.

SUSANNAH AND THE ELDERS,

A capital deſign, in red chalk, ſtumped. The characters and expreſſion appropriate.

BENEDETTO GENNARI,

The nephew and diſciple of Guercino, was born in 1633, *and died in* 1715, *aged* 82.

[By aſſiſting his uncle in his great works he acquired that excellence of colouring for which Guercino is ſo juſtly celebrated. He came over to England, and was employed by King Charles II.]

MARY MAGDALEN, NAKED TO THE MIDDLE.

She is laying along on the ground under a rock, with a death's head and other ſymbols of her repentance. She ſupports her head on her right arm, with an elegant expreſſion of penſive ſorrow. A clear picture, finely painted, and highly finiſhed.

Size—5 feet wide,
by 3 feet 11 inches high.

IPPOLITO SCARSELLINO DA FERRARA.

[The ſon of Sigiſmunda Scarcella, an excellent deſigner, and ſkilful architect, from whom he received his firſt leſſons. He was afterwards ſent to Venice and Bologna, from whence he returned home a ſkilful proficient. He had a fruitful invention and a charmingly delicate pencil.—He died in 1620.]

CHRIST'S

CHRIST'S ENTRY INTO JERUSALEM.

The meek and divine character of Our Saviour, and the action and devout attitudes of the multitude are finely conceived. A beautiful cabinet picture, in the Venetian ſtile of colouring. Painted on copper, and highly finiſhed.

Size—16 inches wide,
by 11½ inches high.

CHRIST PRAYING IN THE GARDEN.

The ſubject is evening, and the figures are illuminated by the angel that preſents the cup. The characters of the ſleeping apoſtles are finely expreſſed.

This picture is a companion to the above, and in the ſame ſtile.

The landſchape in both is in a great manner, and well kept.

VENETIAN SCHOOL.

TIZIANO VECELLI DA CADORE, TITIAN,

Born at Cadore, in the Frioul, in 1477—*died of the Plague, in* 1576, *aged* 99.

MADONA, WITH ST: JOHN BAPTIST, AND THREE OTHER SAINTS.

SHE is ſuckling the child. The back-ground is a land-ſchape, of which but little is ſeen. Colouring warm, and highly finiſhed in his beſt ſtile. The figures are about eighteen inches.—A cabinet picture, on cloth.

Size—3 feet 1 inch wide,
by 2 feet $1\frac{1}{4}$ inch high.

PORTRAIT

PORTRAIT OF POPE CLEMENT VIII.

Half length; ſitting in a chair; highly finiſhed in his beſt time.

Size—4 feet $3\frac{1}{2}$ inches high,
by 2 feet $2\frac{1}{2}$ inches.

" Pope Clement VIII. (Julius de Medicis) ſucceed-
" ed Adrian VII. in 1523. Rome was plundered during
" his pontificate, by the Connetable de Bourbon;—
" and it was he who refuſed to grant a bull to King
" Henry VIII. of England for the marriage of Anna
" Bolen."

PORTRAIT OF POPE PAUL III.

Half length; ſitting in a chair; an auſtere, monaſtic character of an old man with a white beard, inclining to yellow, highly finiſhed.

Size—3 feet 10 inches high,
by 3 feet and half an inch.

" This Pontiff (Alexander Farneſe) ſucceeded Clement
" VIII. in 1534, during the reign of Francis I. and
" Charles

" Charles V. He eſtabliſhed the Inquiſition, and ap-
" proved the ſociety of Jeſuits. He acted with great
" rigour towards King Henry VIII. and by that means
" finiſhed what Clement VIII. had begun, the loſs of
" the papal authority in England.

" He died in 1549, aged 82. He was a man of letters,
" of great talents, humane in his manners, and of noble
" ſentiment."

GIACOMO DA PONTE BASSANO,

Born in 1510, *at Baſſano, where he died in* 1592, *aged* 82.

ST. JEROME IN A LANDSCHAPE.

The expreſſion of the Saint is fervently devout. The lion is uſually at reſt in repreſentations of this ſaint, but here he appears to be roaring. A ſpirited little picture, on cloth.

Size—2 feet 1 inch wide.
by 1 foot $7\frac{3}{4}$ inches high.

GIACOMO

GIACOMO ROBUSTI,
DETTO
TINTORETTO,

Born at Venice, in 1512, *where he died in* 1594, *aged* 82.

[He was a diſciple of Titian, who, jealous of his promiſing talents, took an opportunity of diſmiſſing him from his ſchool. He had an extremely fruitful invention, and delivered his ideas to the canvas with ſuch facility and promptitude, without making any previous deſign, as to obtain the appellation of the furious Tintoretto.]

ST. SEBASTIAN, WITH AN ANGEL PULLING AN ARROW OUT OF HIS SIDE.

The Saint appears to be in a ſwoon. The deſign is fine and correct; the carnations warm and natural; and the whole a maſter-piece of colouring. A cabinet picture, by many ſuppoſed to be of Tititan.

Size—2 feet 11 inches wide,
by 2 feet $4\frac{1}{2}$ high.

THE ADORATION OF THE MAGI,

A rich and moſt capital compoſition of nine figures. The back-ground is a landſchape. The colouring is warm and

and mellow, and the penciling free and broad, with a great effect. Painted on cloth.

Size—6 feet 1 inch wide,
by 6 feet high.

N. B. The head of the European monarch is a portrait of the Emperor Charles V.

PAOLO CALLIARI VERONESE,

Was born, at Verona, in 1532, *and died at Venice in* 1588.

[He compoſed with great ſkill, with grace and variety in the airs of his heads, giving a good effect to the *tout enſemble.* His carnations warm, tranſparent, and true to nature; and his colouring freſh and lively, from the uſe of virgin tints, which he placed with great judgment.]

THE MARRIAGE OF ST. CATHARINE.

Half figures—a fine, clear picture, highly finiſhed, with a light, free touch. The effect is good, and the colouring warm. It is painted on cloth, and much in the ſtile of Titian.

Size—3 feet,
by 2 feet 8 inches high.

GIACOMO

GIACOMO PALMA VECCHIO,

Born at Sermoleta, in the territory of Bergamo, in 1540—*died at Venice, in* 1588, *aged* 48. *He was a diſciple of Titian.*

CUPID AND PSYCHÉ.

She is juſt going to 'waken from a pleaſant dream, at the touch of Cupid, who is on the wing. The carnations are warm and true. The back-ground is a landſchape. A charming cabinet picture, on cloth.

Size—19 inches wide,
by $15\frac{1}{2}$ inches high.

GIACOMO PALMA GIOVANNI,

Nephew of the preceding Artiſt, born at Venice, in 1544, *where he died, in* 1628, *aged* 84.

SUSANNAH AND THE ELDERS,

An excellent little picture, highly finiſhed, with a light touch; correctly drawn, finely compoſed, and well coloured. Painted on cloth.

Size—$11\frac{1}{2}$ inches high,
by $14\frac{1}{4}$ inches wide.

NEAPOLITAN SCHOOL.

SALVATOR ROSA,

Born at Naples, in 1615—*died at Rome, in* 1673, *aged* 58.

A LANDSCHAPE,—A WOOD SCENE,

A Singular compoſition of this maſter, having much of the manner and effect of Jacob Ruyſdaal; painted with his uſual freedom and touch. On the left are three banditti, with other figures, at a diſtance.

Size—4 feet $5\frac{1}{2}$ inches wide,
by 3 feet $2\frac{1}{2}$ inches high.

AN

AN UPRIGHT LANDSCHAPE, WITH LARGE TRUNKS OF TREES,

A maſterly ſketch; warm and mellow tone of colouring. A ſaint is reading in a book on the fore-ground.—Painted on cloth.

Size—2 feet 2 inches high,
by 16½ inches wide.

AN INTERESTING LANDSCHAPE,

Painted in the bold and ſtriking manner of this extraordinary painter, and in his beſt ſtile.—The fore-ground conſiſts of woods, mountains and rocks, with ſeveral figures variouſly and actively employed; with a perſpective of a river with boats, &c. Beyond theſe are ſeen buildings and aqueducts, bounded by mountains, characteriſtic of the ſcenery of the country, whence the fineſt pieces of this great maſter were chiefly drawn.

Size—4 feet 5 inches long,
by 2 feet 5 inches high.

SPANISH SCHOOL.

DON DIEGO VELASQUEZ DE SILVA.

Born at Seville, in 1594—*died at Madrid in* 1660.

[He was at firſt an univerſal painter, but afterwards contracted his practice to hiſtory and portrait. He ſtudied the Belles Lettres, and every thing that could enrich his imagination, and mature his judgment, with unremitting aſſiduity.

He was one of the greateſt painters that ever exiſted. His hiſtorical compoſitions are learned, and painted with great harmony and force; and his portraits, beſides their ſtriking reſemblance, appear animated with the very ſouls of the perſons repreſented.

In

In what eſtimation he was held, in his native country, may be conceived, from his being promoted to the rank of nobility, and appointed to offices of dignity in the ſtate.

A good account of him is to be found in Cumberland's Lives of the Spaniſh Painters; but the two ſpecimens of work in this collection will better explain his merits.]

THE ECCE HOMO.

Chriſt, with a character inexpreſſibly meek, is expoſed naked to the people. Pilate, who is habited in the jewiſh cuſtumé, with not a little of the characteriſtic of that nation, has that expreſſion which may be conceived from his words on the occaſion. His appearance is dignified. The ſoldier, who ſtands on the other ſide, is brutal licentiouſneſs itſelf, *and wears the bonet rouge.*

The carnations are natural and appropriate. It is painted with a rich body of colour, with a large and free touch; and is altogether a maſter-piece of genius and art.

Size—3 feet 11 inches high,
by 3 feet 1½ inches wide.

PORTRAIT OF POPE INNOCENT X.

To whom Velaſquez was ſent on an embaſſy by his court. The family name of this Pontiff was Jo. Bapt. Pamphili.

Pamphili. He ſucceeded Urban VIII. in 1644, at the age of 72, and died on the 6th of January, 1655, aged 81.

No deſcription can do juſtice to this picture. It is a buſt, large as life, wonderfully expreſſive, and a maſterpiece of art, being painted with as few touches as poſſible. This picture is mentioned in his life by Cumberland.—On cloth.

Size—25 inches high,
by 19½ inches.

FRENCH

FRENCH SCHOOL.

NICOLO POUSSIN,

Born at Andely, in Normandy, in 1594—*died in* 1665, *aged* 71, *but ſtudied moſtly in Italy.*

A MOUNTAINOUS LANDSCHAPE,

IN his uſual great ſtile. In the middle-ground there is a lake, and on the left ſide, near the fore-ground, a water-fall. A man on the fore-ground is walking with his dog, whilſt another, at ſome diſtance, is driving a flock of ſheep.

Size—5 feet 7 inches,
by 3 feet 2 inches.

JACOMO

JACOMO CALLOT,

Born at Nancy, in Lorraine, in 1593—*died in* 1635.

A PAIR OF MERRY-MAKINGS.

Each containing an infinite number of ſmall figures; ſome on horſe-back, others in carriages, all running the race of pleaſure. The ſcene is a great ſquare, or wide ſtreet,—the figures are grouped in his uſual incomparable manner,—the keeping admirable, and the colour of the whole lively, and in perfect harmony.

Size—2 feet 8 inches wide,
by 1 foot $8\frac{1}{2}$ inches high.

PAIR OF SEA-PORTS,

Suppoſed to be Spaniſh. The ſcenes of the ſame gaiety as the preceding pair, though the figures are not ſo numerous. There are ſeveral tilted boats, but no ſhipping. The buildings are elegant, and the colouring and degradations as in the two preceding; and they are of the ſame ſize.

The pictures of Callot are extremely rare.

DUTCH MASTERS.

JOHN BOTH, CALLED BOTH OF ITALY.

A LANDSCAPE,

A Morning ſcene in Italy, in a great ſtile. On the fore-ground, towards the left, is a large clump of trees; farther off, towards the middle, is a lake, on the ſide of which appears a ſkirmiſh between light horſe; and on the fore-ground are other equeſtrians in the fury of purſuit. The horſes, as well as their riders, full of animation, are painted by PETER DE LAER, nick-named BAMBOCCIO.

Size—5 feet $6\frac{1}{2}$ inches broad,
by 4 feet high.

A DITTO,

A warm evening ſcene, much in the ſtile of Claude. It is bounded by large trees on each ſide, with a lake and figures at a diſtance, and is enriched with a ſtag-hunt on the fore-ground. The figures by the ſame artiſt, P. DE LAER.

Size nearly the ſame as the foregoing.

VARIA.

MADONA AND CHILD,

A Highly-finiſhed, ſmall cabinet picture, finely drawn and coloured, ſuppoſed to be an early performance of LEONARDO DA VINCI—perhaps rather by his maſter ANDREA VERROCCHIO.

Size—12½ inches high,
by 10¾ wide.

CUPID DRAWING HIS BOW,

An elegant and finely drawn figure—fine expreſſion, ſaid to be by CAVALIER JOSEPH D'ARPINO—perhaps by JULIUS CÆSAR PROCACCINO.

Size—10½ inches high,
by 7½ inch wide.

ADDENDA.

NEAPOLITAN SCHOOL.

CAVALIER JOSEPPE D'ARPINO,

Was born near Naples, in 1560—*died at Rome, in* 1640, *aged* 80.

THE FOUR EVANGELISTS,

[*In two Pictures.*]

THEY are only buſts with hands, above twice the ſize of life, being intended to be placed at a great height.—They are paintd in a grand ſtile, and are admirable in their kind.

Size of each picture—3 feet 16 inches wide, by 3 feet high.

A GIPSEY FAMILY,

On the fore-ground of a landſcape, by LOCATELLI, ſweetly painted. A circle of $3\frac{1}{2}$ inches diameter.

FLEMISH SCHOOL.

SIR ANTHONY VANDYCK,

[Too well known in this country to require any account of him.]

THE DUC DE MONCADA,

A very fine copy of the celebrated Equeſtrian Portrait, done in Italy. He is mounted on the famous white horſe on which Charles I. is repreſented.

Size—$9\frac{1}{2}$ feet by 5 feet.

This picture is engraved by Morghan.

ROMAN

ROMAN SCHOOL.

CARLO MARATTI,

Born in the Marche of Ancona, in 1625—*died in* 1713, *aged* 88.

[He was an excellent painter, learned in hiſtory and allegory. He compoſed well, and painted with great freedom, and a freſh and mellow pencil.]

THE DEATH OF JOSEPH.

He is juſt expiring; Chriſt and the Madona are on different ſides of the bed, at the foot of which, on the right, the angel Gabriel is kneeling, and two little angels are judiciouſly placed on the fore-ground to break the line of the bed. The ſubject is illuminated by the Holy Ghoſt, in a glory of angels. A fine, bright picture, on cloth. Upright.

Size—4 feet 5 inches,
by 3 feet $2\frac{1}{2}$ inches.

FLORENTINE

FLORENTINE SCHOOL.

LEONARDO DA VINCI,

Born in 1455, *of noble birth, died in the arms of Francis* I. *in* 1530, *aged* 75.

[He was an artiſt of univerſal talents, and the different works which he has left behind him have ſerved as unerring guides to poſterity.]

A LADY'S HEAD,

[*Three Quarters,*]

A warm and clear portrait, on pannel, minutely finiſhed. Small cabinet picture.

Size—17¼ inches upright,
by 13½ inches.

VENETIAN

VENETIAN SCHOOL.

TIZIANO VECELLI DA CADORE, TITIAN.

THE HOLY FAMILY.

The Madona ſupports the infant on her lap, whilſt St. Catharine, on the left, kneels reſpectfully and in the moſt graceful attitude, to receive him; St. Joſeph is on the right of the Virgin, devoutly reclining on his ſtaff, in ſeeming devout meditation.

The figures are nearly as large as life, in the centre of the picture, near a magnificent ruin, in a rich and beautiful country; intereſtingly ornamented with wood, mountains, and vale, and interſperſed with buildings and cattle.—The whole forms a grand and captivating view; and preſents to the obſerver, perhaps, as fine a picture as ever was painted by this great maſter! for it is difficult to decide whether you are moſt pleaſed with the maſterly grouping

grouping of the figures, or the rich beauties of the landſcape; with the eaſy elegance of the attitudes, or the fine glow of colour which warms and animates the whole compoſition.

Sizė, without the frame—4 feet 5 inches high,
by 5 feet $8\frac{1}{2}$ inches long.

DOMENICO CAMPAGNOLA.

[This artiſt, though an incomparable landſcape painter, is not noticed by the biographers, of courſe we know nothing of his hiſtory.]

A CAPITAL ITALIAN LANDSCAPE,

The ſtile is great; it repreſents an arm of the ſea, bounded on the fore-ground by land on each ſide; on the right appears a romantic, natural arch, of great ſize.—Figures on the fore-ground.

A CAPITAL DITTO,

In a ſimilar character; romantic, excavated rocks on the right ſide, with a mountainous diſtant view. Figures, boats, &c.

N. B. Both theſe pictures repreſent parts of the coaſt of Genoa.

A CAP-

A CAPITAL ITALIAN LANDSCAPE,

An interior ſcene; the ground romantically broken with buildings. A deep river traverſes it obliquely, on which is a boat, with two figures.

A DITTO,

Seemingly a different view of the ſame river. The aerial perſpective is excellent in all theſe landſcapes; the effect great, and the colouring harmonious.

Size of each—6 feet 11 inches,
by 2 feet 1 inch.

FINIS.

CATALOGUE
OF
ITALIAN PICTURES,
LATELY
BROUGHT FROM ROME.

1799.